## EXHIBITIONS AND OTHER MATTERS OF FINE A

## A BUSY WEEK IN

Furniture. Paintings and PrintsFrench Drawings.

By ROYAL CORTISSOZ.

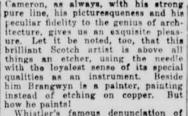
The opening of the Altman collection at the museum has had the effect of raking everything else seem a little time. After so exciting an event one is half inclined to think that the season has suddenly fallen into something his terpor. As a matter of fact, there is pleaty to see, and, as will be shown below, affairs are particularly active in the auction room. It may also be noted in passing that there are to be cotten episodes of a certain high significance before the winter is ended. The current number of the museum's "Bulletin" states that "work upon the Riggs collection is being pushed rapidly forward," which means that we may expect a glorious display of accient arms and armor. There are prespects, too, of an important exhibition of eld masters at the Knoedler galleries, after the holidays, and it is not improbable that the Duvens may show, by and by, a remarkable group of Italian Primitives. It looks, after all, si fithe was were not to interfere to any serious extent with the pleasure of these who frequent the galleries.

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so owners of the galleries, me the artists, are to feel of the European situation is a question on which one he most diverse opinions. The first part of the European situation is a question on which one he most diverse opinions. The first part of the European situation is nobody is doing a land as but that things might the than they are, and that different part of the fact that in more when business conditions d States were bad, even also of works of art were different at the Anong the first part of the right sort and more come to be refinancial assets in this confirmation of the idea by he found in a recent all odds the most piquant be recorded thus far in the same of we refer to the rainth at the Anderson Sargent's portrait of the founding portrait of this furniture is furniture to use.







forward. One, which is to be sold on the sum given for the poor her sourcement. Sargent differs from his in that the things here in the hands here it is sold for the combination of the hands here it is sold here generally refuse as an early single of the combination of the hands have passed into the hands who have generally refuse, such as of art. He has never before been so shown at the Knoedler galleter, which have strayed his side of the water. The dispersal fixet have been few indeed, it is sold his water colors to know that he has largely in the public water of the hands and he has hand the semination of the paints for his own it is possible, of course if is possible, of course if he paints for his own the public. We wonder if happens, the sale of the will be taken as having a precedent.

We will be taken as having a precedent. Though one of the original forces in the history of French art. There he stands alone, one of the original forces in the history of French art. There he stands alone, one of the original forces in the history of French art. There he stands alone, one of the original forces in the history of French art. There he stands alone, one of the original forces in the history of French art. There he stands alone, one of the original forces in the history of French art. There he stands alone, one of the original forces in the history of French art. There he stands alone, one of the original forces in the history of French art. There he stands alone, one of the original forces in the history of French art. There he stands alone, one of the original forces in the history of French art. There he stands alone, one of the original forces in the history of French art. There he stands alone, one of the original forces in the history of WAR IN THE AIR
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have been swept where they belong, into the extremely distant back-ground.

Who would have it otherwise? Yet who could ignore the pang which comes with reflection on the interruption of these humane employments? One muses these humane employments? One muses with a more poignant sympathy on the national tastes and aptitudes from which they flow. The drawings in the last portfolio received from France are all from the Musée Fabre, in Montpellier, and the brief introduction is eloquent of the sort of thing common in the history of French towns. Early in the last century Montpellier possessed comparatively few works of art in her public gallery. In 1825 the painter Fabre remedied the defect, presenting to the municipality more than senting to the municipality more than two hundred pictures, a number of drawings, prints, sculptures and mis-rellaneous objects of art, and a library of about nine thousand volumes, many of which had belonged to Alberi and the Duchess of Albany. Montpellier promptly bought one of the ancient mansions of the town, filled it with its mansions of the town, filled it with its new collection and dedicated it as the Musée Fabre. He, on his death, left more fine works of art to Montpellier. In 1841 M. Bennet-Mel gave four hundred drawings. In 1868, and again in 1876, there were precious gifts from M. Bruyes. And so the list lengthens, the names of Valedau, Collet, Canonge and Cabanel marking it with invaluable donations. To-day the Musée Fabre, in its cabinet of drawings, ranks but little below the Musée Wicar, at Lille.



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solicitude. One would not have disaster overtake the French people, who have done so much for art.

A notable tribute to their pre-eminence in an historic period has lately come to hand in the shape of a volume privately printed by the Burlington Fine Arts Club of London. This is an illustrated record of te summer exhibition of 1913, in which the club assembled a remarkable collection of paintings, pastels and drawings, with a few pieces of sculpture, furniture, miniatures, porcelain, fambeaux, clocks, snuff boxes and other examples of applied art. The text has but the technical interest which attacles to a good catalogue. The magnificent photogravures give one the illusion of againsting at the exhibition itself. They reproduce the sparkling qualities of Rigaud and Langilliere, Watteau and Lancret, Boucher and Fragonard, Chardina and Moreau le Jeune. In the department of sculpture there is a marvellous relic of Houdon, his study, in terra cotta, for the great "Voltaire."

Among the drawings is the best of all the works of this kind left us by Liotard, his "Turkish Lady." British collections are evidently almost as rich in French as in Italian and Flemish masterpieces. There were, for example, nine Chardins in this exhibition, and in the control of the catalogue, characterizes "at least three of them" as of the finest quality. The book before us is a welcome monument to a brilliant event.

WAR IN THE AIR

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Nov. 28 to Dec. 12 Durand-Ruel,

12 East 57th Street.

THE LITTLE GALLERY 15-17 East 40th St. FIFTH FLOOR.

MARGARET ROGERS, Continued to December 5

**EXHIBITION** 

Architectural Subjects C. W. KRAUSHAAR 260 Fifth Avenue, near 29th

Mur av Hill Art Galleries COLLECTION OF PAINTINGS BY MODERN PAINTERS CLOSING DECEMBER 22ND. 17 WEST 31ST STREET

**EXHIBITION**—

Association of Women Painters and Sculptors of America

At the Arlington Galleries, 274 Madison Avenue, near 40th St.

Unusual Exhibition "Pictures of Merit by the Lesser Known Masters."

The Ehrich Galleries



